DOCUMENT RESUME

ED 203 082 CE 029 138

TITLE KHAN DU! II. Final Project Performance Report, November 1, 1978-September 30, 1979.
INSTITUTION KLRN/KLRU-TV, Austin, Tex.
SPONS AGENCY Office of Career Education (ED), Washington, D.C.
BUREAU NO 554VH80001
PUB DATE [79]
GRANT G007804734
NOTE 26p.: For related documents see ED 163 226, ED 167 775, and ED 183 874.

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Attitudes: Career Awareness: *Career Education: Childrens Television: *Disabilities: *Educational Television: Elementary Education: Exceptional Persons: Hearing Impairments: Learning Disabilities: Normalization (Handicapped): Physical Disabilities: *Program Effectiveness: Programing (Broadcast): *Special Education: Visual Impairments
IDENTIFIERS Education Amendments 1974: *KHAN DU Project

ABSTRACT

This KHAN DU! project produced four half-hour television programs in the area of career education with emphasis on the handicapped, plus an extra nonbroadcast program designed for teachers. The four-program series was designed for children aged eight to eleven, although older children have responded favorably. The goals of the series were (1) to improve awareness and attitudes of all viewers toward handicapped persons: (2) to improve the self-esteem of children with disabilities: and (3) to promote career awareness, using adults with various disabilities as role models. Each program features a child with a specific disability who gests involved with a trio of magical characters. Khan Du is an apprentice wizard from a magic cage whose expeditions to the real world turn up some unusual people and real problems with very unmagical solutions. The program storylines combine actors with nonactors and special education concepts with career awareness. Specific disabilities treated in the program include orthopedic disabilities, learning disabilities, deafness, and visual impairment. Evaluation results from testing more than 1,000 children indicate that the audience that benefits most significantly from KHAN DU! is not the handicapped. Results show that certain indicators of self-esteem among children with disabilities may be higher after viewing but not significantly so. Very measurable and significant improvements in attitude measures toward the handicapped were found among the nonhandicapped, and the overall audience showed much higher opinions of the abilities of handicapped persons. The series will be broadcast by the Public Broadcasting System. Cassette tapes and a teacher's guide will be available. (Author/KC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

C00780473 4

ED203082

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

KHAN DU! II

FINAL PROJECT PERFORMANCE REPORT

INTRODUCTION

KHAN DU! was from its inception a complex undertaking. Project directions were redefined after the first year of funding. Objectives were edited and clarified, and first year evaluation helped tailor the shows to their audience. But the KHAN DU! program format is multi-faceted with no similar predecessors. Handicapped children have been shown in real-life situations (FEELIN' FREE), and fictional film and television dramas have featured persons with disabilities, but KHAN DU! aims to create reality with the aid of fiction. Not satisfied with wholesome scenes showing handicapped children mingling with others, KHAN DU! staffers insisted on frank portrayals of social realities for these kids. Equal time was given to pictures of ignorance and prejudice. Victor may be a magic talking television set, but his picture tube is strictly true-to-life.

In the series storyline Khan Du is an apprentice wizard living in a magic cave somewhere outside the real world. Aided by Victor and Abracus, a 33rd degree master wizard, she has a broad view of the everyday world. Upon assignment from Abracus, who is concerned with kids and their problems, she travels to the real world as a trouble-shooter. Unfortunately for Khan Du, her magic is like anything that must be learned - it takes practice and determination.

Fallible magic is an integral story element for the KHAN DU! shows. Khan Du's foiled attempts to help children who "need help" create an opportunity for them to help themselves. In the first year of KHAN DU! funding, elements of magic in early script treatments were criticized by consultants and readers as possibly misleading or creating false hopes. In their final form the programs have not evoked such criticism. The writers have used magic to heighten the drama but not to resolve it. Solutions to the problems

CE029138

of the children always come from the children themselves.

This report will describe the project in its second year, and explain changes from the previous funding year. The differences are many and varied, but the most profound are (1) improvement in TV production quality and (2) attention to "special education" objectives. Frankly, portrayals of disabled children in Year I were reasonably realistic, but were oriented toward career education objectives only. In Year II, staff members instituted a thorough campaign to build many special education concepts into the programs, concentrating on realism of character and events. Even the actors were "real". With the exception of "Joe", the learning disabled boy, all featured characters were played not by actors but by local children with the appropriate disability, trained for their parts by KHAN DU! staff members.

MAJOR ACTIVITIES

Curriculum and Program Planning

Of course the basic difference between KHAN DU! and most educational projects in career or special education is the television component. The format of television, and the 30-minute program length, create some immediate curriculum restraints and guidelines. But initial curriculum planning was not done in terms of the limitations of television, or what would fit most conveniently into four 30-minute programs. Researchers attempted strictly to compile material that was the most pertinent to the basic concepts or intents of the project. That material was gathered with help from willing consultants (paid and unpaid) (see Appendix D) who were contacted by staff members, then it was checked against a number of criteria: project objectives, formative evaluation results from Year I, reactions from Terry Newell, the Project Officer. Mr. Newell was open to changes in curriculum, and provided a variety of ideas for career awareness concepts to be built into the shows.

The career awareness/special education combination is another unique aspect of KHAN DU!, and one that troubled script writers from the beginning. Com-

bining a dramatic storyline with a slate of educational points is difficult enough, but KHAN DU! writers were working with these two kinds of curriculum in every show, while trying to maintain a storyline, series themes and dramatic conventions, and continuing characters.

The planning and editing of curriculum drew upon Year I experiences, Year II research, and the input of selected consultants. Educational psychologists and special education exports, along with career educators, met together as committees. Staff members in attendance presented several criteria for the selection of educational material, and sought advice from these consultants in prioritizing objectives.

Curriculum planners who were concerned with self esteem and affective learning felt that KHAN DU! should

-- be realistic in the portrayal of disabled children and adults, and in their relationships with others.

-- show the similarities between disabled and non-disabled persons, especially with regard to abilities and careers.

-- use events modeled on real experiences, plus interaction with adult role models to build self-esteem of disabled youngsters.

The area of self-concept is a broad, ill-defined one. It was decided that the project would promote self-esteem, where possible, in the area of career potential. Specifically, KHAN DU! would demonstrate abilities of disabled youngsters that could be linked to career success in the shows through adult role models with similar disabilities. Also, the stories were planned to illustrate favorable comparisons of the abilities of disabled persons to those of the non-disabled. Planners were also careful to portray realistically the limitations that disabled persons may have, and prejudices they sometimes encounter.

Career awareness was promoted in several ways, beginning with the use of the (disabled) role models in the storyline. Also, careers discussed in the programs were chosen based on their feasibility for the particular child featured. Careers that would be possible, but improbable for a child with a particular disability, were suggested or modeled. But "stereotyped"

careers were also avoided; for example, a career as a musician for a blind person was not suggested in the second year of KHAN DU! (as it was in Year I) because planners decided that such a choice was too well known already. It was also felt that careers in music are often characterized by "ups and downs", unsteady income, and other perils of an artistic profession.

The KHAN DU! programs were designed to have a variety of careers featured or mentioned, but also to focus on individual careers and disabled adults who perform ably in them. Normal, day-to-day requirements of work are mentioned, not just the more glamorous aspects of certain careers. In every program there is conversation between the featured child and one or more role models, providing an opportunity to give more detail to the audience about the particular career and its suitability for the child in question.

Below are listed the themes and objectives of the four programs. They represent the specific elements of career awareness which the writers attempted to employ in scripting the shows (see Appendix C).

Program #201 (Kate) is based on the objectives of theme I, #202 (Joe) on theme II and so forth. However, the limitations of writing within the many constraints of KHAN DU! made it necessary to use basic content ideas where they were most appropriate for dramatic reasons, so each of the programs have a variety of content elements within their storylines.

The reader can see that the dramatic storylines reflect other strategies than those listed in the curriculum planning section above. One basic element of the KHAN DU! storyline is that of bringing up a disabled child into a magical cave full of fantastic characters in the first place. A second element that should be noticed is that Khan Du herself is not usually a sympathetic, adult "father-figure", whose willingness to help handicapped children might give the programs a charitable flavor. Indeed, by the beginning of the second program ("Joe"), we find that Khan Du is totally against helping Joe at all, and soon finds him invading her territory of magic spells. Staff writers and planners agreed that children would esteem and identify

with a boy in Joe's situation, but not one who turned to a helpful Khan Du for advice when he needed help. That scenario might only further the existing stereotype of handicapped children as unable to do things for themselves.

When Khan Du is helpful, she bumbles her magic so that it is never the answer to anyone's problems. Instead, the featured child gets the opportunity to cope with the problem that magic can't solve.

Interaction with Community Advisors and Organizations

In the first year of the project, an active advisory group was maintained and consulted at regular meetings (see Final Project Performance Report, January, 1979). By the end of Year I, a substantial amount of information had been registered and recorded. This information, in combination with evaluation results, was augmented by research done in the first phase of Year II.

Due to this backlog of material, and since the programs were to take directions basically similar to Year I, formal advisory meetings were discontinued. Instead, individual consultants (see Series Content Consultants) met in various combinations with project staff members as they were needed. Planning for specific programs necessitated intensive consultation with persons familiar with the specific disability to be addressed. Community members with the expertise needed volunteered their time and guidance. Some of these advisors themselves had the disability in question.

Program #201

Charles Eskridge, Past President - Mobility Impaired Grappling Hurdles Together (MIGHT)

Virginia Roberts, President - MIGHT

Pam Wetzels, MIGHT

Program #202

De De Anglin, President - Austin Association of Children with Learning Disabilities (AACLD)

Pam Wetzels, MIGHT

Program #203

Don Bangs, Department of Radio-Television-Film, University of Texas

Liz Quinn, Spectrum, Focus on Deaf Artists

Ralph White, President, National Association for the Deaf

Bettie Davis, Deaf Education Specialist

Program #204

Linda Budd, Consultant for the Visually Handicapped, Education Service Center, Region 13

Bettie Davis, Deaf Education Specialist

Karol Hoeffner, Scriptwriter

Carline Johnson, Austin Parks and Recreation

Elaine Moses, Commission for the Handicapped

Rosalie Oliveri, Past Teacher, Texas School for the Blind, Austin Independent School District Home Program for the Visually Handicapped

Pat Pound, President, Coalition for Texans with Disabilities

Bob Pyle, Production Consultant on Partial Sight

Julia Young, Visually Handicapped Children's Supervisor, Texas Commission for the Blind

Program Production

KHAN DU! programs were written and produced in the second year with a considerable degree of confidence because of the experiences of the first year. Year I served as a trial-and-error period, with considerable successes and failures (see Evaluation section, Final Project Performance Report, January, 1979). Basically, it was decided that the most valuable elements of the production were

-- a magical format featuring very real characters

-- the fantasy character Khan Du (with certain changes to be made)

-- the interaction of a child and one or more adults with similar disabilities

Problematic aspects of the Year I programs included

-- the teacher-moralist aspect of Khan Du

-- the break in the story line for presentation of mini-documentaries

showing disabled adults in various careers

-- low interest levels during the mini-documentaries

It was decided that the adults who appeared (playing themselves) would function as characters in the child-centered storyline, rather than demonstrating their career abilities and skills in a separate format. Programs in Year I had already been evolving in this direction. Another basic decision in program design was to eliminate the "teacher" quality of Khan Du by creating two other magical characters who could (1) provide a bona-fide fantasy element complete with an enormous Magic Cave, and (2) convey educational content indirectly, buffered by imaginative events and characterizations.

Program production was made more difficult by incorporation of the adult role models into the storyline, since they now had to learn to be actors! Constraints of time and budget made it impossible to adequately survey possible candidates for acting ability, and the best possible compromise became the rule for casting.

Writers and content planners found that the role models generally could not deliver memorized lines effectively (for the simple reason that they were not actors). Instead, they were given general guidelines for a line or scene, and the freedom to deliver their "lines" in their own personal style. This tactic solved some problems and created others, since staff members and writers hereby lost control of word choice, brevity, and other verbal dimensions. Viewers do receive a dose of very real people, however.

Program production attempted to incorporate real situations in which disabled youngsters find themselves. To that end, several steps were taken. Children (including some with a variety of disabilities) were asked for story ideas or daydreams that appealed to them. Writers and project planners visited schools and collected ideas from students and teachers, and experienced professional educators and parents were asked to check scripts for realism after

those ideas had been incorporated.

The decision was made to show disabled children, at least in initial program scenes, being treated as they are really treated by other children, and reacting as they really react. Consultants and adults with a particular disability were therefore invited to suggest various scenarios and events that would be representative of that peer interaction. Staff planners then forwarded that material to the writers, with suggestions about incorporating it into the Khan Du/child interaction, and with recommendations as to the eventual outcome of the story.

Story outcomes, of course were closely pegged to program themes and learning objectives. The main "points" of the show naturally tend to be contained in the conclusion. One major and distinctive aspect of KHAN DU! programs, however, could be found in various parts of the programs. Except for "Kate" all the shows created a simulation of the disability pertinent to that program. In "Joe" the viewer sees what written words might look like to a child with a certain kind of learning disability; in "Chris" we listen vainly for any evidence of sound as Abracus magically removes all sound from the cave to show Khan Du what Chris "hears"; and in "Jean" we watch an obnoxious sighted girl wander through a blurry journey of special effects while an arrogant voice - her own - makes fun of her.

DISSEMINATION

The KHAN DU! grant did not include funds for dissemination; however, KLRN/KLRU representatives have arranged for the Public Broadcasting Service to acquire broadcast rights for one year, with future rights still open to negotiation. Under the current arrangement PBS plans to release the series three times in 1981, and schools will have seven-day re-record. Both PBS and the Agency for Instructional Television have expressed interest in the audiovisual rights to KHAN DU!

EVALUATION

INTRODUCTION

After extensive formative evaluation and limited summative evaluation in Year I of KHAN DU! (described in Final Project Performance Report, January, 1979) plans were made for a large-scale summative component for the second year of the project. Terry Newell, then of the Office of Career Education, U.S. Office of Education, encouraged the development of a comprehensive evaluation design involving a large test sample of students in several different sites. Several consultants helped staff members design test instruments to measure the particular kinds of educational changes appropriate to KHAN DU!

Evaluation in Year I had focused on viewer preferences and interest, and had attempted to ascertain the main educational "messages" children were receiving from the programs. A preliminary or "pilot" summative test sequence was also designed and conducted in Year I, using a 19-item instrument which was administered to viewers before and after watching the first year programs. Although imperfect, test items pertinent to various learning goals were included, and analysis of test results were helpful in designing the more comprehensive Student Survey for Year II.

The results of testing with the preliminary Year I instrument were encouraging. An inter-item analysis of results indicated high reliability, except in the case of two items which were subsequently eliminated from the "pool" of possible Year II material. Self esteem-related items showed a positive direction in scores from pretest to posttest, especially in the case of handicapped subjects. All groups showed clear evidence of more positive opinions of the abilities of disabled persons in work situations.

THE INSTRUMENTS

Student Survey

Although used in combination with several instruments, the Student Survey was the basic means of assessing laarning gains for KHAN DU! II. After analyzing results of the earlier "pilot" instrument, it was decided to subdivide the test items into three scales, each consisting of ten items (Appendix A). This division of items into three categories was done on the basis of a factor analysis of responses on the Year I instrument, as well as advice from consultants familiar with affective learning associated with self-esteem.

Testing in any area of the self concept requires considerable theoretical background and experience in psychometrics, which was another reason to limit the KHAN DU! testing. Furthermore, it was economical to choose areas of possible learning that were most likely to show results. The three areas chosen for inclusion in the Student Survey were:

1. A general category of items chosen to reflect the subject's perception of his own abilities to succeed in an endeavor, especially one involving other people.

2. The second subscale is one specifically aimed to elicit attitudes about handicapped people. The items utilize broad statements about the abilities of the handicapped and how well they can "fit in" to society.

3. Subscale three is not really a measure of affect, in that it asks for fact as much as opinion. The ten items are a kind of true-false test on specific abilities of people with disabilities. Each item mentions a type of disability and a job or skill. Responses to the items indicate the subjects' opinion of the career potential of disabled persons. (See items 21-30, Appendix A)

Subscale one concentrates on the coping aspect of the self concept, and was so designed because KHAN DU! is really a running story of coping, and of realizing that a disability is not a limitation to personal interaction or achievement. These items were originally designed for handicapped students, but consultants agreed that all subjects should respond to all items.

Subscale two is not about oneself, but others -- handicapped others. It is aimed to assess attitudes and beliefs about the handicapped; but by administering it to all subjects, results were not limited to feelings of non-handicapped children toward the handicapped.

Subscale three moves out of the realm of belief and into that of opinion , even fact, if viewers believe what they see on the screen. Almost all of the items are related to role model sequences, so that viewers have seen evidence of skills and abilities of disabled adults -- evidence that is expected to influence their responses.

Designing the Student Survey was a group effort, involving a number of evaluation consultants (see below) working with the KHAN DU! Evaluation Director. A broad range of self concept scales and other measures of affective change were surveyed and reviewed, even after the earlier version of the Student Survey was designed and administered. These related instruments were adapted and added to to produce the first two subscales of the Student Survey (the third was taken more directly from program material).

Perhaps because KHAN DU! was a unique product serving a timely need, many competent educational psychologists and special educators were interested in contributing to instrumentation and an evaluation

design to assess the impact of the programs. The following were major contributors:

Drs. Susan Hereford and Paul Kelley, University of Texas Measurement and Evaluation Center

Dr. Charles Kokaska, Long Beach State College

Dr. John McLaughlin, Virginia Polytechnic Institute

Drs. Thomas Oakland and Lee Wiederholt, Dept. of Special Education, University of Texas

Dr. Robert Peck, R&D Center for Teacher Education, University of Texas

The Behavioral Rating Scale

Because the Student Survey was designed and first used for testing the KHAN DU! series, staff members were interested in the possible use of an instrument that had been well established both as a valid and reliable affective index (see Appendix B). The Research and Development Center for Teacher Education was a willing source of classroom research, with a history of prolific testing and reporting of results accompanied by data analysis. R&D Center personnel, especially Dr. Robert Peck, helped choose a well-tested instrument used to quantify many of the same kinds of qualities and coping skills which the first subscale of the Student Survey was meant to assess.

This instrument, called the Behavioral Rating Scale, has provided accurate assessments of children when rated by their peers and by their teachers on the BRS. For KHAN DU! testing, it was decided that only teachers would rate a child on this instrument. Clearly, evaluation designers were hoping that students' ratings of themselves on the Student Survey (first subscale) would correlate with teachers' ratings of these same students on the BRS.

SAMPLE

Approximately 1,080 students in grades three through six received the pre- and posttest administrations of the Student Survey. Roughly 20% of these also were rated on the BRS by their teachers.

Testing was conducted in five cities: Boston; San Antonio and Buda, Texas; Miami and Monticello, Florida. Boston, Miami, and San Antonio were chosen because they represent geographically distinct urban areas, and offer Hispanic, Black, and Anglo population elements. Two schools were tested in Miami, representing two different socio-economic groups. Buda and Monticello are both small towns. The student body in Monticello is predominantly Black; Buda is largely Anglo. The Boston school was racially mixed, with several European ethnicities represented. The participating San Antonio school was for special education students only.

METHODOLOGY

Five programs were shown as the treatment. Three of the programs were from KHAN DU! Year I; the others were the first two from Year II. No more programs were complete at the time of testing.

In almost all schools, classes were randomly lumped into experimental and control groups, although fewer classes were assigned to control than to experimental. Decisions as to which classes would participate at all were always made for non-academic, non-systematic reasons (a class could be excluded if the regular teacher was sick, or if it was time for a special field trip, but not because the class had to meet in a portable building, or was "slow").

Consultants or staff members oversaw the testing procedures, and arranged for pretests to be given approximately one or two days before viewing of the first program. Viewing was arranged for the five shows over about a two week period, approximately every other

school day. There was limited deviation fron that standard. Posttest administrations of the same instrument -- the Student Survey -- were given within one or two days after viewing was completed.

Teachers were instructed to watch the programs with the children and to give no information about the series until the pretest was completed. At the time of the pretest, teachers were asked to select at random from their class rolls five students whom the teacher would then rate on the BRS. These five were not treated differently from the others, nor informed that they had been "evaluated" in any way. Each completed BRS was then paired with the Student Survey filled out by the appropriate child. Suggestions for follow-up activities were supplied to each teacher with the program videotapes.

Control group teachers administered the pretest and posttest only. Their students usually had some other activities during the interim that experimental students didn't have, sometimes filmic or otherwise special activities, but it is possible that the experimental group felt privileged in some cases. Even if that feeling existed, however, it would not necessarily affect posttest scores in a positive direction, especially in the case of the second and third subscales of the Student Survey.

RESULTS AND CONCLUSIONS

Final frequency distributions showed that test subjects included 282 third grade students, 351 fourth graders, 221 fifth, 167 sixth, and 54 students not given a strict grade classification by their teachers. There were 313 students of Hispanic origin, 312 Blacks, 377 Anglos, and smaller numbers of other ethnic groups. Of the total sample, 87 were classified as having one or more handicapping conditions, mostly physical and motor problems. The evaluation team found it impossible to arrange a sample to include a sufficient number of children with different handicaps so that each group could be considered separately in the analysis. Children classified as mentally retarded were not included in the testing.

As an indication of the test-retest reliability of the Student Survey, pre- and post-test scores of the control group only were compared, although this statistic is more properly computed using a test group completely separate from the regular subjects in the design. Pearson correlation coefficients from pre-post comparisons for the three 10-item scales were:

Scale 1 - .6272
Scale 2 - .6624
Scale 3 - .7268

Inter-item reliability for the three scales was:

Scale 1 - .4840
Scale 2 - .6528
Scale 3 - .7243

Pre-test/post-test means for the scales were as follows (divide by 10 to get average single-item score; "yes" rated 4.0, "no" rated 1.0):

Control group	Pre	Post	Exp. group	Pre	Post
Scale 1	29.64	29.77	Scale 1	29.91	30.13
Scale 2	23.28	23.84	Scale 2	23.55	26.18
Scale 3	22.91	23.95	Scale 3	23.63	29.73

The focus of the data analysis. of course, was the comparison of scores from pre- to post-test of the experimental group versus

control group. It was decided that the analysis of covariance would be used to compare post-test scores, using pre-test scores as covariates to eliminate possible effects on results of pre-test differences between experimental and control groups. Pre-test differences did turn out to be minimal, as can be seen from the table above.

Analyses were run separately for the three 10-item scales..For Scale 1, the analysis of covariance for experimental/control differences was not significant (p= .492). For Scale 2 experimental/control differences were easily significant (p= .001) however, as were differences in Scale 3.

Significant pre-post differences were not expected on Scale 1 in view of the very broad statements included as items in that scale. Consultants advised project staff members that several television programs added to a busy school schedule could hardly be expected to greatly alter the feelings of students -- even handicapped students -- about their abilities to succeed generally with personal relationships and coping in general. Staff members were gratified that results were so positive on the other two scales concerning attitudes toward the handicapped and opinions about their abilities.

The Behavioral Rating Scale scores did not support the hoped-for correlation with Scale 1 scores. As stated earlier, the BRS reflects similar feelings, but teachers rate the child on the BRS; students rate themselves on the Student Survey. Another cause for the lack of correlation is the difference in the items themselves, which the reader may observe (see Appendix).

For Scale 1 the analysis of covariance was significant for the comparison of handicapped and non-handicapped students' scores (p= .018). Based on pre-test scores as covariate, non-handicapped children responded more favorably than handicapped students on the Scale 1

items, although the evaluation team had hypothesized the opposite.

Scale 2 results showed very positive pre-post change for the total sample, as stated earlier, but post-test analysis of covariance revealed no significant differences between handicapped and non-handicapped groups ($p = .340$). The fact that scores of non-handicapped children were higher is more easily explained in the case of Scale 2, since it is composed of items concerning attitudes toward, and general abilities of, handicapped people. Non-handicapped children presumably might have more stereotyped beliefs that could change more radically than do children who themselves have disabilities, and are more familiar with others who do.

Of course Scale 3 showed the most radical improvements for the overall audience from pre- to post-test. Main effects for handicapped/non-handicapped differences among subjects were not present; that is, there were no significant differences in the improvement of scores for the two groups, but a significant interaction effect was present. This difference shows up in the data because of the relatively large gap between scores of handicapped and non-handicapped groups across the two treatment groups — experimental and control. Handicapped children in the experimental group scored only slightly higher in the post-test than those in the control, who did not see the shows. But non-handicapped students showed large differences in favor of the experimental group. Again, project personnel felt this difference was due to the initial lack of knowledge about handicapped people on the part of most "normal" children.

A multiple regression analysis was run to determine possible predictors of the post-test scores. Variables included in the analysis that might have been expected to affect post-test scores were: grade, site, sex, handicap, treatment (experimental/control) and pre-test scores. For Scale 1, only the pre-test scores for that scale were significant predictors of the post-test. For Scales 2 and 3, treatment and pre-test were adequate predictors.

ABSTRACT

Federal Grantor: Office of Career Education, U.S. Dept. of Education	Grantee: KLRN/KLRU-TV P.O. Box 7158 Austin, TX 78712
Grant No.: G007804734	Project No.: 554VH80001
Period Covered By Report: November 1, 1978 to September 30, 1979	Category of the Project: Career Education with emphasis on the handicapped
Project Title: KHAN DU!	Project Director: Charles H. Boyd

The KHAN DU! project produced four half-hour television programs under the grant cited above, and an extra program designed for teachers. That program was developed as a non-broadcast product. The four-program series was designed for children aged eight to eleven, and older children have responded favorably. The Series goals are:

to improve awareness and attitudes of all viewers toward handicapped persons

to improve the self-esteem of children with disabilities

to promote career awareness, using adults with various disabilities as role models

Each program features a child with a specific disability who gets involved with a trio of magical characters. Khan Du is an apprentice wizard from a magic cave whose expeditions to the real world turn up some unusual people and real problems with very unmagical solutions. The program storylines combine actors with non-actors and special education concepts with career awareness.

The programs are named for their main characters:

"Kate," a girl with an orthopedic disability

"Joe," a boy with a learning disability

"Chris," a boy who is deaf

"Jean," a girl with a visual impairment

Evaulation results from testing over 1,000 children indicate that the audience that benefits most significantly from KHAN DU! is not the handicapped. Results indicate that certain indicators of self esteem among children with disabilities may be higher after viewing, but not significantly so. Very measurable and significant improvements in attitude measures toward the handicapped were found among the non-handicapped, and the overall audience showed much higher opinions of the abilities of handicapped persons.

The Public Broadcasting System has requested rights to broadcast the series in 1981 and plans to release it three times during that year. KLRN/KLRU-TV has granted limited broadcast and school re-record rights. Cassette tapes and a teacher's guide developed by the Council for Exceptional Children, Reston, Virginia, will also be available.

E.G. _____

H.C. _____

_____

_____ Grade _____

m a boy girl

APPENDIX A

Student Survey

SAMPLE	I feel good when I get up in the morning.	yes	usually	usually not	no
1.	I can do most things better than other kids.	yes	usually	usually not	no
2.	If something is too hard to do, I can find another way to do it.	yes	usually	usually not	no
3.	It's hard for me to learn new things.	yes	usually	usually not	no
4.	If I want to, I can do almost anything	yes	usually	usually not	no
5.	Making friends is hard for me.	yes	usually	usually not	no
6.	Other kids like to do things with me.	yes	usually	usually not	no
7.	When I start something, I always finish it.	yes	usually	usually not	no
8.	I will have an important job when I grow up.	yes	usually	usually not	no
9.	When something goes wrong, I need someone to help me.	yes	usually	usually not	no
10.	Other people can depend on me.	yes	usually	usually not	no
11.	You have to be careful what you say to a handicapped person.	yes	usually	usually not	no
12.	A handicapped person can get married and have a family.	yes	usually	usually not	no
13.	Handicapped people feel sorry for themselves.	yes	usually	usually not	no

Student Survey

14. What handicapped people do everyday is different from what other people do.	yes	usually	usually not	no
15. A handicapped child has as many friends as other kids.	yes	usually	usually not	no
16. Handicapped people act different from other people.	yes	usually	usually not	no
17. Handicapped children can work together with other kids at school.	yes	usually	usually not	no
18. It's hard for a handicapped person to have a job.	yes	usually	usually not	no
19. Handicapped children need separate classrooms by themselves.	yes	usually	usually not	no
20. Handicapped people can do their jobs without any help.	yes	usually	usually not	no
21. A boy who has problems with reading and spelling can be a good student.	yes	usually	usually not	no
22. Deaf kids need a lot of help to play sports.	yes	usually	usually not	no
23. A blind person can be a school teacher.	yes	usually	usually not	no
24. A blind person can be an announcer on TV.	yes	usually	usually not	no
25. Deaf kids take longer to learn things in school.	yes	usually	usually not	no
26. People who use wheelchairs can drive cars.	yes	usually	usually not	no
27. A mentally retarded man can be an artist	yes	usually	usually not	no
28. A woman who can't walk needs someone to take her around town.	yes	usually	usually not	no
29. A boy who has trouble reading can write music.	yes	usually	usually not	no
30. A man who can't walk can round up cattle on a ranch.	yes	usually	usually not	no

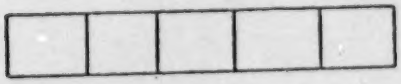
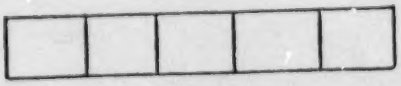
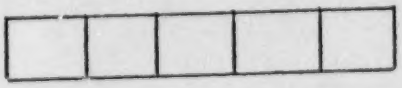
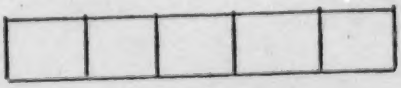
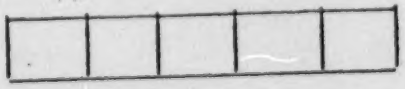
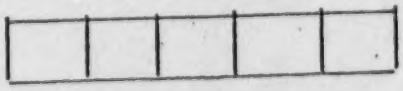
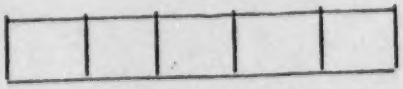
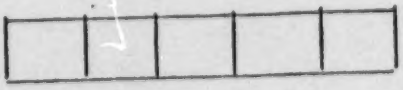
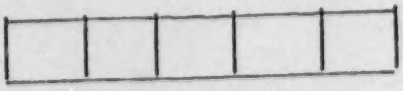
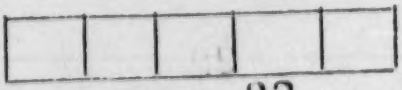
Teacher's Name _____

On this page you are thinking about: _____

Put an X in the box on each line that comes closest to telling how this student usually acts.

APPENDIX B

BEHAVIORAL RATING SCALE

1. Looks for help		Figures out his own problems
2. Loses his temper		Keeps his temper
3. Does not push to get his own way		Gets his own way
4. Gets along with teachers		Doesn't get along with teachers
5. Not dependable		Dependable
6. Restless, can't keep still		Quiet, calm
7. Thinks up good ideas		Gets few ideas of his own
8. Unkind, mean		Kind
9. Gets along with students		Does not get along with students
10. Works hard		Does not work hard
11. Gets upset easily or gets his feeling's hurt		Keeps cool, doesn't get upset easily

APPENDIX C

SERIES GOALS AND PROGRAM THEMES

Series Goals

The KHAN DU! series goals are
to improve the self-esteem of children with disabilities
to improve awareness and attitudes of all viewers toward disabled persons
to promote career awareness, using adults with various disabilities as role models

Series Themes

THEME 1-KATE-Everyone is responsible for his or her future.
Each person is responsible for planning his or her career
Everyone must learn to be independent
To be independent one must be able to support oneself

THEME 2-JOE-Everyone can succeed in the work that they do.
Everyone has a contribution to make in the world of work.
To make a contribution one must be able to learn
Everyone can learn although people may learn in different ways

THEME 3-CHRIS-Everyone needs to be able to get along with the others.
Getting along depends on cooperation and communication.
Cooperating in a work situation is necessary to job success.
Different people can communicate in different ways.

THEME 4-JEAN-Stereotypes of persons with disabilities are barriers to understanding.
Physical differences should not be a limitation to friendship.
Success at a job depends on one's abilities, not disabilities.
Career choices should be guided by interest and abilities.

A fifth program, "Mission: KHAN DU!" was produced specifically for teachers and not intended for broadcast with the four-program series.

APPENDIX D

CONSULTANTS

Series Content Consultants

David Gibbs, Consultant, Special Education, Region XIII Education Service Center, Austin, Texas

Ginger Hale, Teaching Assistant, Dept. of Special Education, University of Texas at Austin

Kenneth Hoyt, Director Office of Career Education, U.S. Office of Education, Washington, D.C.

Charles Kokaska, Professor, California State University at Long Beach

Carole Johnson, Project Director, Council for Exceptional Children, Reston, Virginia

Beth McEntire, Teaching Assistant, Dept. of Special Education, UT Austin

Thomas Oakland, Professor, Dept. of Educational Psychology, UT Austin

Walter Rambo, Director of Career Education, Texas Education Agency

John Shirley, Consultant, Career Education, Region X Education Service Center, Dallas, Texas

Martin Tombari, Assistant Professor, Dept. of Educational Psychology, UT Austin

Holly Van Scoy, Consultant for Curriculum Services, Texas Education Agency

Michael Ward, Education Specialist, Council for Exceptional Children

Lee Wiederholt, Associate Professor, Dept. of Special Education, UT Austin

Evaluation Consultants

Abraham Blattstein, Associate Director, R&D Center for Teacher Education, UT Austin

Helen Durio, Social Science Research Associate, R&D Center for Teacher Education, UT Austin

Ronald Fox, Research Associate, R&D Center for Teacher Education, UT Austin

Paul Kelley, Director, Measurement and Evaluation Center, UT Austin

Tom Lindlof, Teaching Assistant, Dept. of Radio-TV-Film, UT Austin

John McLaughlin, Associate Professor, Virginia Polytechnic Institute, Blacksburg, Virginia

Robert Peck, Professor, Dept. of Educational Psychology, UT Austin

Jan Triplett, Teaching Assistant, Dept. of Radio-TV-Film, UT Austin